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"OKLAHOMA!"

THE CAPE PLAYBILL

Volume 6 No. 3 **Week of July 19, 1954**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

CAPE VOICES

CAPE COD CANAL

by J. Robert Kershaw

In the cool of the evening, just when the stars have started to twinkle, one of the most refreshing spots on Cape Cod is the north bank of the Cape Cod Canal.

Here one gets the sense he is really in another world. The peaceful quietness, the good brisk air fresh off the ocean and the constant panorama of lights from passing ships take one from Cape Cod to Singapore, to Copenhagen, to Cairo or to any one of the fabulous places visited by the passing ships.

Here one may forget the cares of the workaday world, drink in lungfuls of salt tanged air, shut his eyes and enter a dreamland which has lulled many a tired mind to blissful contentment with the world around him.

The Cape Cod Canal has maintained a fascination for many thousands of people. Even before it was built, our Pilgrim fathers envisioned the waterway. Captain Myles Standish, the doughty leader of the Pilgrims from Plymouth first saw the possibilities of a waterway across the narrow neck of land, and had plans drawn, which indicated a course almost identical with that used by the famed waterway today.

Few people realize, as they travel through the canal, or sit on the cliffs in their autos to watch the passing water traffic slide through, just what difficulties were surmounted before the waterway became an actuality.

Little do most folks realize just how many thousands of people for over three centuries, had a hand in planning and building the waterway which now connects Buzzards Bay and Cape Cod Bay, or that it took exactly 287 years from the date of the first suggestion of a canal at this point until the day that the canal was opened to ocean traffic.

The canal, as seen today, probably was never envisioned by even the most farsighted engineer. It was always believed that some day a canal would be built between the two bays and the earliest surveyors picked almost the identical route which is used today.

Myles Standish is credited with having made a suggestion to the then Gov. Bradford in 1627 that a canal be cut through the rolling hills to facilitate travel between the Cape colony and the New Amsterdam (New York) to the south and to open new fields of commerce, along the shore.

The original idea had its beginning shortly after the Aptuxcet Trading Post had been established at what is now Bourne village.

To reach Aptuxcet, the traders used canoes up Scusset Creek from Sagamore on the Cape Cod Bay side. About midway there was a portage of about a mile before travelers

reached the headwaters of the Manomet River, which led over a winding course to the Trading Post and into Buzzards Bay.

Samuel Sewell visited the site in 1676 and made the first attempt to completely chart the course of the proposed waterway. In 1696 John Otis of Barnstable was ordered by the General Court to report on the cost and feasibility of the plan.

Again during the War of the Revolution the question of a canal was looked into and surveying parties were sent to the scene to make hurried sketches and more surveys. Massachusetts sailing was virtually bottled up by the British fleet which controlled both bays and the time looked ripe for such an undertaking. Thomas Machin, a government engineer, drew up working plans and finally produced a figure of $32,148 and some small change as the eventual cost of such a job.

This was a tremendous amount in those early days and to a nation which was practically bankrupt in both money and men to do the work the undertaking was far over the heads of the government at that time.

Survey followed survey and working parties were actually employed to make a start on the project at various times. It was not until 1906 that August Belmont, prominent New York financier was approached and Barclay Parsons, eminent engineer of his day, drew up the plans from which the waterway was constructed. The first block of granite was dropped for the breakwater on June 19, 1910 and the water trickled through the first breach in the hills on August 21, 1915. The Cape Cod Canal was officially opened on July 29 the following year when eight vessels paid a toll to pass through the first New England waterway.

Private management continued to operate the canal for 14 years. In 1927, Congress, after repeated requests, passed a bill authorizing the United States by buy the Cape waterway for $11,500,000.

Since this time, the United States Government has made many improvements. Three new bridges have been built, the canal has been widened and dredged to a depth which would accommodate most of the large vessels of the world. They have constructed roadways on both sides of the waterway and have even provided the parking places along the sides where thousands each year stop to admire the brilliantly lighted waterway and marvel at the vessels which pass through.

Truly, one of the beauty spots of Cape Cod, the Canal will probably never be without its share of admirers.

* * *

(J. Robert Kershaw, who has lived on Cape Cod since 1908 is Editor of the Wareham Courier and of the Bourne Courier.)

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WE KNOW YOU'LL ENJOY

Memorable in the current season at Richard Aldrich's Cape Playhouse will be the arrival of **LIBBY HOLMAN** the week beginning **MONDAY, JULY 26,** with **Mary Hunter's Musical Americana,** featuring dances created by **Jerome Robbins** and **Ray Harrison.**

In the thirties Libby Holman blazed across the American stage and left four

great song classics in her wake. There had never been anything like her. In "Moanin' Low," "Can't We Be Friends," "Body and Soul" and "Something To Remember You By," she substituted flesh and fury for hearts and flowers, and gave a stunned audience an emotional impact that has lasted through the years. Her songs were more sophisticated than the early blues from which they derived . . . brooding ballads or unrequited love, filled with revenge as well as remorse.

With unparalleled success Libby Holman interpreted the 30's. But even at the height of her first fame she was looking ahead, past torch songs and night club blues to a metier which had always interested her—an authentic exploration of American ballads, their place in the contemporary world, their meaning. In the theatre, in night clubs, and in European concerts she has worked steadily towards that goal.

On January 8, 1954 Libby Holman's concert in Boston at the New England Mutual Hall drew rave notices from the critics. Elliot Norton of the Post said: "She is fascinating . . . her voice, her personality,

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her manner of presentation are all unique." Elinor Hughes of the Herald wrote: "A great American blues singer . . . her voice is a unique instrument, dark and tragic for the laments of a whole series of betrayed and hapless damsels; bright and perky for the comic numbers; lilting and wistful for the ballads." Rod Nordell of the Christian Science Monitor exclaimed: "Hers is a kind of voice for which the blues were made. It is deep throated and darkly resonant."

The musical settings provided by Gerald Cook are a vital element in the performances. Born in Chicago and educated musically in New York, Boston and Paris, where he studied with Nadia Boulanger, Mr. Cook creates not just accompaniment, but an illusion of time, place and people with which Miss Holman works.

An American singer has come to sing the songs that are part of the American heritage. Her performance is a new experience in the theatre.

Mary Hunter, one of the most distinguished women in the American music theatre, brings to the stage of the Cape Playhouse her brilliant company of dancers, singers and musicians in an enchanting new revue featuring dances created by Jerome Robbins and Ray Harrison. This "fresh and joyous material", as acclaimed by Brooks Atkinson of the New York Times is an inventive arrangement of song and dance native to America in a joyous and sprightly mood. Miss Hunter's company includes such shining new per-

sonalities as Margaret Cuddy, John Reardon, Keith Chalmers, Francelia Kennedy and James Tarbutton.

A week of seven performances has been scheduled including evenings except Sunday at 8:30 p.m. with a single matinee on Wednesday only at 2:30 p.m.

* * *

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SHOP SLEUTH

by Blanche Robinson

In a previous column, we invited you to make your home on Cape Cod. We gave you useful information on men to see and firms to contact if you wished to buy, build or beautify a home and grounds.

With the practical side attended to, we'd like to post you on some more enjoyable aspects of Cape life . . . pleasant spots to see, delightful places to eat, and fascinating shops to browse through. Whether it is your first or twenty-first visit, we welcome you to "the Narrow Land".

We have so many obvious attractions . . . salt water swimming, fishing and sailing, miles of sandy beaches . . . that often our guests never discover the many fresh-water ponds with good fishing, the winding old roads waiting to be investigated; the historical sites; charming old towns to prowl through, to say nothing of super golf courses (miniature golf, also); wrestling bouts, circuses, tournaments, races; superb eating places with real Cape shore dinners or city foods . . . with or without entertainment.

As if these were not enough, our theatres are many and varied, from night club acts, movies, drive-ins, to modern theatre-in-the-round. From Provincetown to Falmouth each theatre is famous in its own way . . . offering classics, drama, tragedy, comedy, with new, young actors or famous Broadway stars. Even music lovers may enjoy the popular Broadway musicals at the **MELODY TENT IN HYANNIS**.

Everything is planned for your entertainment and, not least among them are Cape Cod's many distinctive shops. You'll find them tucked away in the corner of a house, in barns or old mills, along the highways and some, in towns, are installed in the most modern new buildings. They are all well-stocked with careful selections just to delight you . . . to add to your summer's pleasure. Each alternate week, I'd like to be the one to point out a few special ones which, I am sure, you'll find rewarding.

Today, let's start down Route 6, right out here in front of the theatre. Dennis is rich in exciting, meandering back roads with quaint houses . . . and is an untouched picture of Cape Cod as it used

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to be. Almost no change except a hard-surfaced road.

To service your car before you start along unknown paths, stop at the **DENNIS GARAGE,** not far from here. You will find courteous, friendly attendants and any advice or suggestions you may need for your trip.

I love the view and the old legend of the Indian Maiden that attends a visit to the tower on Scargo Lake.

Pehaps, before you go very far, or . . . maybe after the show today, you'd enjoy stopping in at **HOPE LANE ANTIQUES**. It's in the Lane at the left of the Playhouse. The old home, itself, is as interesting as the collection of charming antiques on sale there.

Continuing down the Cape, along Rte. 6, it is just a hop, skip and a jump to Brewster and the **OLD CONSODINE HOUSE**, where the food and drinks are tops! What stories the old Inn could tell of the years and years it has stood beside the highway, catering to man and beast from stage coach days 'til now.

Being refreshed and relaxed, do take time to drop in at the **BREWSTER GIFT SHOP**, our oldest gift shop, and don't neglect the "flotsam and jetsam" in the Annex. Another "off-the-main-drag road" is "Airline" in Brewster, which is particularly enchanting in early evening and at sunset.

Everyone has heard of Peter Hunt and his cabinet decorating. Wouldn't you love to call at **PETER HUNT'S SHOP** in Orleans? There is room after room of antiques and gifts, interspersed with his own paintings and decorations. The shop is located right across the street from the SOUTHWARD INN. From there you may continue on to Chatham or, doubling back a short distance, return to Route 6 and drive to Provincetown.

For dinner, Provincetown offers you several choices, among them the **ATLANTIC HOUSE** which serves dinner from five to seven-thirty each evening and at 9 p.m. presents the talented Arthur Blake. The **PROVINCETOWN INN,** directly on the ocean, is famous for its lobster and cocktails. Both of these inns, on the water front, offer superb cuisine and service. You might try one this time and the other on your next visit . . . for you **will** go to Provincetown more than once. This tip-most town is like no other! The narrow Main Street (I think you could shake hands across it!), the hilly side streets; the artists and tourists and excursionists, make a kaleidoscopic scene.

And now that you have arrived here in time for the show, do stay and take in the **PROVINCETOWN PLAYERS**, who were,

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I believe, the earliest summer stock company, organized by Eugene O'Neill, and still carrying on in his tradition. (By the way, there is another Peter Hunt Shop here in Provincetown . . . the original one on Commercial Street).

I should have reminded you earlier to bring your camera. You'll never forgive yourself if you don't carry it on these trips. There is so much you'll want to take back and recall later. If you don't own a camera, then by all means, before starting out anywhere, go to **HOLMES PHOTO SUPPLY** on Main Street in Hyannis and buy (or you may rent) all the camera equipment you'll need. What is more . . . if you are not adept in its use, you can enroll in the **CAPE COD SCHOOL OF HOBBIES, INC.** on any Monday evening for a five-night course in all branches of hobby photography. Not only photography, may I add, but there are courses in all kinds of hobbies at this most unusual School at 44 Park Avenue, Hyannis Park.

Well, if you enjoy this trip (and I know you will) we will plot another for you in a couple of weeks. Have fun!

* *

(Blanche Robinson is a long-time Cape favorite whose popular radio program, "THIS IS CAPE COD" is heard four times weekly over Station WOCB.)

* * *

THE CAPE PLAYHOUSE has four centrally located ticket agencies which are always ready to serve you. In HYANNIS tickets may be purchased at the Melody Tent Box Office, in WEST HARWICH at the Cape Candy Box, in CHATHAM at the Mark Fore and Strike Shop, and in BOSTON at the Herrick Agency—471 Stuart Street—KEnmore 6-4760.

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Peter Candler ..... Business Manager
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Betty Nick ..... Administrative Asst.
Woodruff Price ..... Press Associate
Clarke Coggeshall ..... House Manager

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James Morske ..... Stage Manager
Gretchen Long ..... Asst. Stage Manager
Elizabeth White ..... Asst. Stage Manager
James Franciscus .... Asst. Stage Manager
Palmer Dixon ..... Asst. Stage Manager
Semmes Lowry ..... Asst. Stage Manager
James Walworth ..... Carpenter
Irene Fagan ..... Costumiere
Helen Pond ..... Asst. Scenic Designer
Christopher Soule ..... Technician
Peter Kilbourn ..... Technician

TECHNICAL APPRENTICES

Mary Jane Allison, Penelope Christian, Francine Flynn, Anne Harwood, Ellen Smith, Ione White, Wendy Williams, Sarah Woolsey, Louis d'Almeida, Ernest Seaver.

Edward O. Lutz, C.P.A. ..... Auditor

THE RAYMOND MOORE FOUNDATION, chartered by the Commonwealth of Massachusetts as a charitable corporation, was formed for the education and benefit of the public by the promotion and fostering of music, drama, horticulture and the fine arts. Under the will of the late Raymond Moore, who founded the Playhouse in 1927, it was provided that all his estate should be placed in trust for this particular purpose. The Raymond Moore Foundation owns the Cape Cinema, the Cape Playhouse Restaurant, the Cape Arts Center and Gardens, and a controlling interest in the Cape Playhouse. All of these properties adjoin each other. The income derived from such ownership is used for its maintenance and development. Joshua A. Nickerson is the President. The Cape Playhouse is leased and operated by Aldrich Productions, Inc.

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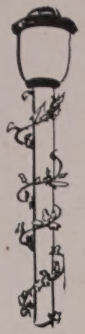

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Evenings at 8:30 p.m.—Matinee Wednesday only at 2:30 p.m.
All Seats Reserved — No Sunday Performances

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Box Office open from 9:00 a.m. to 9:30 p.m. daily except Sunday
Ticket reservations will be held until 7:00 p.m. Evenings and 1:00 p.m. Matinees

WEEK BEGINNING MONDAY, JULY 19

RICHARD ALDRICH

presents

JUNE LOCKHART

FRANCES STARR

PAUL McGRATH

in

"SABRINA FAIR"

A Romantic Comedy by SAMUEL TAYLOR

with

Millicent HANLEY • **John O'HARE** • **Donald SYMINGTON** • **Truman SMITH**

Staged by **JAMES WELCH** Setting by **PAUL BERTELSEN**

CHARLES MOONEY, Associate Producer

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CAST

Maude Larrabee	FRANCES STARR
Julia Ward McKinlock	MILLICENT HANLEY
Linus Larrabee, Jr.	JOHN O'HARE
Linus Larrabee	PAUL McGRATH
Margaret	EDNA COURTLEIGH
David Larrabee	DONALD SYMINGTON
Gretchen	SUSAN ROY
Sabrina Fairchild	JUNE LOCKHART
Fairchild	TRUMAN SMITH
Young Woman	WENDY WILLIAMS
Young Man	LOUIS d'ALMEIDA
Another Young Woman	SARAH WOOLSEY
Another Young Man	CHRISTOPHER SOULE
Guests	SEMMES LOWRY
	FRANCINE FLYNN
Paul d'Argenson	LOUIS PORCHIA

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SYNOPSIS OF SCENES

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ACT I

A Saturday afternoon in September.

ACT II

Friday evening, two weeks later.

ACT III

Scene 1 The following morning.
Scene 2 A few moments later.

ACKNOWLEDGEMENTS

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Windswept Antiques—R. C. Eldred, Mrs. Ella Mae Wood, Mr. and Mrs. Roland Allen, Yarmouth Greenhouse, Wallace Furman Antiques, Mrs. Charles Minot Hayden, Charlbet's Stationery Co., Kaufman Antiques, New England Telephone and Telegraph Co., Lichti's, Gilpin Antiques, Myers Furniture Co., Surrey Forge Antiques, Ship's Wheel Antiques, Yankee Doodle.

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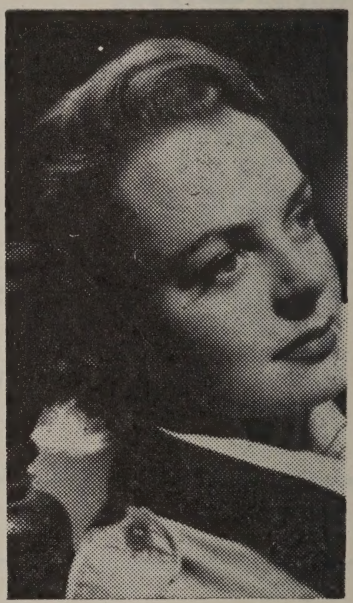
- **Full course dinners**
- **Late snacks after the show**

Featuring —
Sea Food
Steaks
Chops
Chicken

MAIN STREET, DENNIS

★★ TONIGHT AT 8:30 ★★

JUNE LOCKHART (Sabrina Fairchild) is remembered with especial fondness by Cape playgoers who were delighted with her stunning performance two seasons ago as Nancy Willard in John Cecil Holm's hilarious comedy, "Gramercy Ghost." Miss Lockhart made theatrical history in her first Broadway appearance as the ingenue in "For Love or Money" with Vicki Cummings and John Loder. Critics showered her with superlatives of "captivating," "enchanting," and "Broadway's newest and brightest star." June Lockhart, who is the daughter of the famed theatrical family of Gene and Kathleen Lockhart, rose to instant stardom in "For Love or Money" and after a season's run on Broadway was whisked off to Hollywood and a three year contract. After her contract expired, Miss Lockhart returned East and married Dr. John F. Maloney and has made her home in New York. Today she might well be dubbed America's leading television actress for she has distinguished the nation's top video programs by her appearance on their stellar cast lists, including her weekly appearance on the rather scholarly panel show, "Who Said That." Theatre-goers at the Bucks County Playhouse applauded her highly acclaimed performance as "Claudia" during the season of 1951. Critical plaudits followed with equal enthusiasm for her co-starring engagement with Josephine Hull, Tom Ewell and John Alexander in the summer tryout of "Kin Hubbard" by Lawrence Riley. St. Louis welcomed the versatile June Lockhart with open arms and so complete and overwhelming was her suc-



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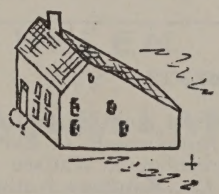

Two Minutes from the Playhouse

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A race for Every Boy and Girlie
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Here are the gifts and Here's the Place
So come on in and win the race.

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cess that both critics and audiences were vying for superlatives during her three month visit in which she starred in "Dear Ruth," "For Love or Money," "Claudia," and "Our Town," the latter co-starring with her father Gene Lockhart. She also subsequently starred there in "Affairs of State" and "Philadelphia Story." Miss Lockhart has only recently returned from a European jaunt with her husband and is excited over the prospect of a new starring role for Broadway in the Fall. "America's Most Famous Summer Theatre" welcomes her back to the sort of light-hearted role with which she won their hearts in "Gramercy Ghost."

FRANCES STARR (Maude Larrabee) will add even further laurels to an already distinguished career with her performance in "Sabrina Fair." She made her professional debut with a stock company in Albany, New York, where she was born, and continued her early training in stock companies in San Francisco and Boston with a post-graduate course in the famous old Murray Hill stock company of New York. She later came under the managerial banner of the late great David Belasco under whose aegis she rose to a star of the first magnitude starring to great acclaim in such history-making plays as "Rose of the Rancho," "The Easiest Way," "The Case of Becky," "Marie Odile," "Tiger! Tiger!," "The Secret" and "Shore Leave." Miss Starr recalls with amusement and admiration the years she spent studying psychological treatises for the role of a woman with a split personality in "The Case of Becky" and her six months of living in a convent to portray the nun in "Marie Odile." All at the order of the perfectionist—Mr. Belasco. It is not, Miss Starr says, such demanding direction but matrimony that led to her twice giving up the theatre. For Frances Starr the stage has a quality somewhat like God. "You always come back to it." Her too-long absences have been punctuated with performances in "The Best of Us," "The Shelf," "Star Dust," "The Good," an all star revival of "Diplomacy," "Moor Born," "Claudia," "The Young and Fair" and earlier this past season she scored a personal success on Broadway in "Ladies of the Corridor" in which she co-starred with Edna Best and Betty Field. She has also figured prominently in many of the nation's most important television productions. Miss Starr toured in all her major successes, and from coast to coast is one of the theatre's best-loved performers. She loves the theatre, its new blood and its democracy.

PAUL McGRATH (Linus Larrabee) has been appearing across the Broadway boards in a wide variety of roles, and to increasing prestige, since he left Carnegie Tech at 18 to face an audience in a road duplicate of Frank Craven's "The First

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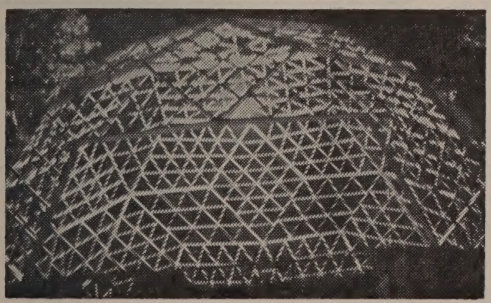

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Year." He saw service in the Theatre Guild touring productions of "The Doctor's Dilemma," "Ned McCobb's Daughter" and "John Ferguson." The critics took note of him in 1931 when he gave a good account of himself opposite Helen Hayes in "The Good Fairy." In succession he became leading man to three of our foremost feminine luminaries,—with Ruth Gordon in "Here Today," with Ina Claire in "Ode to Liberty," and with the late Gertrude Lawrence in "Susan and God." In between these plays he exchanged words with George Cohan in "Pigeons and People." Among others he was seen in "The Night of January 16th," "Common Ground," "Command Decision," and with the late John Garfield in "The Big Knife." One of the brighter personalities of the airwaves, he has been heard in some of the outstanding radio programs, among them, "One World or None," which won the Peabody Award as the best of its season, "Inner Sanctum," "The Crime Doctor" and "Big Sister." Some of his film assignments were with Claudette Colbert in "No Time for Love" and with Rosalind Russell in "This Thing Called Love." His most recent Broadway appearance was in the Aldrich & Myers production of "A Girl Can Tell," wherein he scored a personal triumph.

MILLICENT HANLEY (Julia Ward McKinlock) is eminently qualified for any role she chooses to undertake in the theatre. An actress who has continually distinguished herself for outstanding performances with Judith Anderson, Tallulah Bankhead, Henry Fonda, Joseph Shildkraut, John Williams and Dorothy Stickney she has also appeared prominently on many of our leading television productions, some of which she appeared with her son, Richard Jaeckel, who made his mark in the film version of the prize winning play "Come Back Little Sheba" starring Shirley Booth. While in Hollywood recently, Miss Hanley starred in "Let's Get Married" a pre-Broadway tryout which played a three month engagement at the Las Palmas Theatre.

JOHN O'HARE (Linus Larrabee, Jr.) is making his first acquaintance with the Cape Playhouse. Since his initial bow with a stock company in Erie, Pa., Mr. O'Hare has played more than 200 impressive roles in companies across the country. He has proved on more than one occasion that he is eminently capable of embracing almost any assignment in the lively arts. Broadway saw him to great advantage in "The Enchanted," "The Pink Elephant," and with Frances Starr in "The Long Days." Television played an important role in John O'Hare's career for he

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may add 250 appearances on NBC, CBS, ABC and the Dumont Networks, including The Kraft TV Theatre, The Web, Martin Kane, T-Men, Hallmark Hall of Fame to mention only a few. On the summer trail he scored as Robert Browning opposite the late Susan Peters in "The Barretts of Wimpole Street." Not content with thespian endeavors, Mr. O'Hare directed and also played opposite Gloria Swanson in "A Goose for the Gander," and was featured in a nation-wide tour of "The Man Who Came to Dinner" with Montey Wooley. Add playwrighting, for he is the author of "Pride and Joy" which is scheduled for tryout at the Hyde Park Playhouse later this season and you have a record to be envied by any stage aspirant.

DONALD SYMINGTON (David Larrabee) born and educated in Baltimore last impressed Broadway theatregoers with his performance in the Aldrich & Myers production of F. Hugh Herbert's "A Girl Can Tell." Appearances on 44th Street in "Born Yesterday" with Judy Holliday at the City Center, "Caesar and Cleopatra" and "Galileo" served further to display the talents of versatile Donald Symington. The American production of "Hamlet" which toured Denmark and Germany found Mr. Symington in the role of Bernardo. Summer playgoers on the strawhat trail applauded his performances at Westport, Hilltop and Olney, as did playgoers during his sojourn with the Barter Theatre of Virginia. Radio and television have played an important role in his career for he may add Robert Montgomery Presents, Kraft TV Theatre, Studio One, Crime Syndicate and Theatre Guild On The Air to his mounting list of appearances. An active member of the New Dramatists Committee, his new play "My Favorite Flower" is scheduled for a Broadway opening in the Fall with Mary Astor as star.

TRUMAN SMITH (Fairchild) is not only a jack of all trades, but master of them too, though the stage is his first and greatest love. He inaugurated his professional career as an instructor at the University of Michigan in English composition and public speaking. A stint as Captain in the United States Army did in no way detour Mr. Smith from his desire to continue with his first love. On being discharged he joined the USO company of "Three Men on a Horse" playing Erwin in the hit comedy which toured the Philippines, Korea and Japan. Facing the television cameras has occupied a goodly share of Truman Smith's time for he has scored in a galaxy of diversified roles on Studio One, Robert Montgomery Presents, Danger, Ethel and Albert, Val-

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iant Lady, Men Against Crime, Treasury Men In Action, Big Story, Toast of the Town, Motorola Hour, Man Behind the Badge and numerous others. Roger Stevens' production of "Twelfth Night" was further enhanced by the name of Mr. Smith on the stellar cast list. Earlier this season he appeared as Fairchild in "Sabrina Fair" at the Ann Arbor Drama Season, a role which he will play later in August at the Playhouse-in-the-Park in Philadelphia.

EDNA COURTLEIGH (Margaret) is remembered by Cape theatregoers for her delightful performance last week with Mary Astor in "Late Love." A native of Buffalo, Miss Courtleigh began her acting career with the late famed Jessie Bonstelle. After firmly establishing herself in the land of make believe she moved on to New York where she appeared in dozens of stellar roles under the managerial banner of the distinguished Henry W. Savage. Next Miss Courtleigh came under the aegis of James K. Hackett for whom she also played leading roles. While appearing in "A Fool There Was" she met a prominent figure in the world of the theatre, William Courtleigh, whom she later married. A series of highly successful portrayals in Los Angeles and San Francisco followed. Highlights of Miss Courtleigh's career include featured roles with Taylor Holmes in "The Man Who Came to Dinner" and with Sylvia Sidney in "Pygmalion." Last season the name of Edna Courtleigh appeared across the country in the national company of "The Children's Hour."

LOUIS PORCHIA (Paul d'Argenson) a graduate of Loyola University, holding both the degrees of B.A. and M.A. made his auspicious debut on Broadway in "Meet The People." Summer theatre patrons on both coasts have enthusiastically greeted his performances at Beverly in "Our Town," at Cragsmoor in "The Moon Is Blue" and at the Actor's Laboratory in Hollywood in "Awake and Sing." Television, too, has proved the medium to further display Mr. Porchia's talents, for he has appeared innumerable times on the Motorola Show and Tales of Tomorrow.

SUSAN ROY (Gretchen), a graduate of Wisconsin University, first came to the attention of theatre devotees in the off-Broadway production of Jean Cocteau's "Infernal Machine." A tour in the national company of "The Trial of Mary Dugan," starring Jay Jostyn, served to establish the name of Susan Roy in the world of the theatre. Summer engagements at Tanglewood, Martha's Vineyard, Arden, East Hampton, Ocohomonoc and Bleauvelt brought into clear focus the talents of Susan Roy. Her versatility has been further displayed on radio with WGN, Chicago; WINS, New York; WFMD, Maryland, and WHN, WTMJ, Wisconsin. Modelling on Dumont and WPIX coupled with performances in a series of Documentary films for McGraw-Hill round out her career to date.

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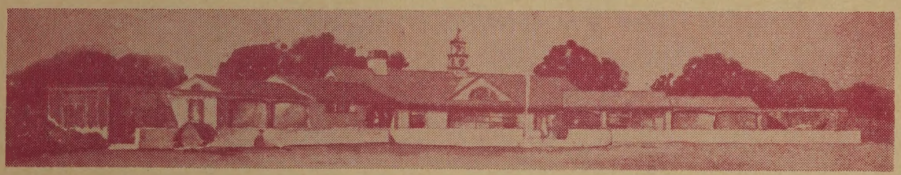

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